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REVIEWS

KLIBANSKY, Continuity of the Platonic Tradition During the Middle Ages (*Greene*) ; RICHTER, Handbook of the Etruscan Collection (*Hill*) ; BIONE, C. Suetoni Tranquilli de grammaticis et rhetoribus (*Dunlap*) ; MUELLER, Verhältnis von Apuleius de mundo zu seiner Vorlage (*Reinmuth*) ; BLUEMEL, Griechische Bildhauer an der Arbeit (*Carpenter*) ; PEI, Italian Language (*Deferrari*) ; MILLER, Greece and the Greeks (*Waldrop*)

ABSTRACTS OF ARTICLES

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COMING ATTRACTIONS

OCTOBER 23-25 Hotel Hollenden, Cleveland

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Thursday 2:30 P.M. Cleveland Museum of Art

Professor Victor D. Hill, Ohio University, presiding
Speakers: Rev. Lawrence E. Henderson, Xavier College; Professor M. G. Mattingly, College of Mt. St. Joseph-on-the-Ohio; Dr. Narka Nelson, Western College

Thursday 8:30 P.M. Eldred Theatre

Trinumimus of Plautus, translated by Professor Clarence P. Bill and Albert E. Pappano, Western Reserve University, presented by the Department of Drama, Western Reserve University

Friday 9:15 A.M. Hotel Hollenden

Miss Ruth Grove, Withrow High School, Cincinnati, presiding

Speakers: Professor Dwight N. Robinson, Ohio Wesleyan University; Miss Frances M. Budd, Timken High School, Canton; Professor R. H. Tanner, New York University; Dr. Kenneth Scott, Western Reserve University

Friday 2:00 P.M. Hotel Hollenden

Speakers: President William E. Wickenden, Case School of Applied Science; Professor F. H. Sumrall, Grove City College; Superintendent George Bowman, Youngstown Public Schools

Friday 6:30 P.M. Hotel Hollenden

Dinner Meeting

Speaker: Professor Carl W. Blegen, University of Cincinnati

Saturday 9:15 A.M. Hotel Hollenden

Business Meeting

Speakers: Miss Anne Cutter Coburn, Hathaway-Brown School, Cleveland; Mrs. Pauline Burton, Libbey High School, Toledo

NOVEMBER 7 University of Pittsburgh

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AMERICAN PHILOLOGICAL ASSOCIATION

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REVIEWS

The Continuity of the Platonic Tradition During the Middle Ages. Outlines of a *Corpus Platonicum Medii Aevi*. By RAYMOND KLIBANSKY. 58 pages, 5 plates. Warburg Institute, London 1939 5s.

The great influence of Aristotle's writings on mediaeval thought is universally recognized, and has received prolonged study by distinguished scholars. It has not been sufficiently realized, however, that the influence of Platonism, though of less weight, is nevertheless of very great importance and has been continuous. Acquaintance on the part of Christian thinkers with certain portions of the Platonic text, notably with the *Timaeus*, through Latin translations or commentaries, has been acknowledged; and such scholars as J. E. Sandys, J. Burnet, A. E. Taylor, H. O. Taylor, and E. K. Rand have shown how Platonism has been utilized or adapted by certain thinkers in certain periods. But that there was a real continuity in the Platonic tradition was a proposition that remained to be proved. To this task Raymond Klibansky, Lecturer in Mediaeval Philosophy at Oriel College, Oxford, has addressed himself.

Mr. Klibansky has been able to assemble evidence showing that the Arabic world, the Byzantine world, and Latin Christianity never lacked contact with Platonism. In the case of Western Christianity, Latin translations from Plato's writings and quotations found in classical and patristic writings, and theological discussions such as those of St. Augustine and Boethius, provided materials which were later fused with Neoplatonic materials; to this synthesis Abelard and John of Salisbury paid homage, and with it even St. Thomas Aquinas had to reckon. Yet to call this tradition merely Neoplatonism, as many scholars have been inclined to do, is to ignore the direct Platonic tradition, represented by Latin translations of certain dialogues, with which a number of mediaeval writers are known to have been acquainted. And although Platonism was eclipsed for two centuries by Aristotelianism, it actually served later, through Nicholas of Cusa, to point the way for the "New Science" of the Renaissance and for the humanists. Meanwhile the study of the old Latin translations of Plato had continued, and had powerfully assisted in creating the demand for Greek studies that led to the welcome of Greek scholars and manuscripts, to new translations (such as those of Leonardo Bruni and of Ficino), and to the founding of the Florentine Platonic Academy. The volume under review includes five attractive plates, drawn from mediaeval or renaissance works of art, which illustrate graphically the high place held by Plato in the mediaeval mind, sometimes in contrast with Aristotle.

Mr. Klibansky modestly refers to his work as an "essay" or a "preliminary sketch." It is more than that.

Besides providing (1-47) an able survey of the whole field, with illustrative detail such as cannot be here cited, and suggesting the way in which due recognition of the continuity of the Platonic tradition must modify the course of mediaeval studies, it sets forth (51-4) a conspectus of the gaps in the available texts on which adequate studies of such a kind must be based; the filling of these gaps would reveal "the manifold forms Platonism assumed in the period from later Antiquity to the Renaissance . . . as a force continuously stimulating scientific thought, aesthetic feeling, and religious consciousness." It is therefore not only an essay but a manifesto, and initiates the publication of the *Corpus Platonicum Medii Aevi* under the auspices of the British Academy and the International Union of Academies, with the assistance of the Warburg Institute of London and other foundations. The Corpus is intended to include A, *Plato Latinus* (the ancient and mediaeval Latin translations, commentaries, and sundry related documents), and B, *Plato Arabus* (similarly conceived). Of the Corpus at least one part has already appeared (1940), the Latin translation of the *Meno* by Henricus Aristippus (twelfth century).¹ Since I am reviewing this publication elsewhere, I will say here merely that the work has been skillfully edited by V. Kördeuter and C. Labowsky, under the general editorship of R. Klibansky, and that it augurs well for the series.

WILLIAM C. GREENE

HARVARD UNIVERSITY

Handbook of the Etruscan Collection. By GISELA

M. A. RICHTER. xxiv, 86 pages, 173 figures on plates, map. Metropolitan Museum of Art, New York 1940 \$2

The collection of Etruscan art in the Metropolitan Museum is an excellent register of the material culture of the peoples of Northern and Central Italy for some seven centuries. It contains distinguished examples of the arts that flourished among all the peoples who lived between the Alps and Capua, from the time when Oriental art first influenced the local cultures of that territory till all those cultures were swallowed up in the civilization exported by Rome. That all this can legitimately be included under the heading of Etruscan art is a vivid commentary on the importance of Etruria. For the objects come not only from Tuscany, but from Latin Praeneste and Capena, from Rome itself, from the Faliscan territory, from Satricum in the Volsian country, from Campania and Umbria and even Picenum, where the Etruscans never ruled. And these objects are not merely importations, which would only prove that the Etruscans were shrewd businessmen, but local variants of Etruscan styles, that can properly be called

¹ See cw 34 (1940-1) 279-80.

provincial Etruscan in a way that Etruscan art could never be called provincial Greek.

It is true that Etruscan art is always an imitation of the art of the Eastern Mediterranean (first of the Near East, and later of Greece) and that the fashion in art changed in Etruria as it changed in Greece. But the Etruscan civilization was as evolved as the Greek and in some ways not unlike it, a collection of city states each of which had a small population of wealthy merchants and ranchers and a larger population of poor artisans and farmers. What the Greeks offered the Etruscans was not a complete culture, but an art already suitable to the Etruscan way of life. On the other hand, the Etruscans introduced an entirely new level of civilization into Northern and Central Italy—cities and ships and foreign entanglements. Incidentally, there must have been a real temperamental difference between Etruscans and Greeks: at least, one may be deduced from the different effect that the Greek colonies of Magna Graecia had on their barbarian neighbors. The Greeks were snobs, and kept themselves to themselves; they were willing to sell their products to barbarians, but loftily indifferent to the purchasers; the Etruscans were propagandists determined to impose the blessings of their civilization on their neighbors.

What we know of the history of Etruria is all second-hand. The Metropolitan handbook includes a bibliography of the opinions that have been held about the Etruscans, both in antiquity and nowadays, as well as a sketch of Etruscan history, so far as it is known. The short, clear outline serves to emphasize a point that Miss Richter makes, that only archaeology can explain the phenomenon of Etruria, by supplementing the scrappy information left by ancient commentators.

For example, we know, from the history of Herodotus, that the Etruscans thought they came to Italy as emigrants from Lydia: and at least the first foreign art that appears in Italy, in graves of the eighth century, is near-eastern in character. More interesting is the fact that under the influence of these Oriental imports the native art of Italy began to employ orientalizing motifs (cf. figs. 2, 9-11). In fact, the earliest representations of human figures in Northern and Central Italy—the "Villanovan" statuettes on tripods or hanging ornaments—seem to have been made by Italian artists who had seen the Oriental importations of the Etruscans. The "Villanovan" figures are in the Old Italic Geometric style, but their motifs are almost always taken from the Near East, and the very idea that a human figure can be represented in art seems to have dawned on the Villanovans first when they saw Etruscan "orientalizing" statuary (G. M. A. Hanfmann, *Altetruskische Plastik* 4, 54f.).

The new style of art which the Etruscans brought to life in Italy was used to ornament a new standard of living. And like the style, the living standard passed

beyond the political boundaries of Etruria. The gold jewelry and bronze bowls which are found in the tombs of Etruscan nobles of the seventh century (there are examples in figs. 20-30) were buried with the Latin nobles of Praeneste too (cf. figs. 25-6). The political alliances in this region are illustrated by some of the finds. Livy's history of Rome tells how Falerii stood by Etruscan Veii in her long struggle with Rome during the fifth century and a group of Etruscan bronzes in the Museum from a tomb at Falerii (illustrated in figs. 82-4) makes an engaging footnote to this period of Etruscan history.

The heroic-sized terra cotta warrior, one of the most spectacular works of Etruscan art in any museum (fig. 50), seems to reflect the political excitement of the beginning of the fifth century. It is curious that this statue, which so excellently bears out Pliny's opinion of Etruscan terra cottas, should be almost unique in character. Only the Apollo of Veii produces a similar effect of power and violence. The Etruscans were a powerful and violent people, and their warriors must have looked as terrible as this image does, but their statues, including the warrior figures, did not. They showed a preference for the plump and smiling Ionian types in the archaic period (cf. Mühlstein, *Die Kunst der Etrusker*, figs. 185, 215, 233-5), and for slim and elegant young men in classic times (cf. Giglioli, pl. 221), but this terra cotta has the passion of Harmodius and Aristogeiton.

The Metropolitan collection includes another puzzle, the cista handles in the form of athletes bending backwards (cf. figs. 152-3). The puzzle is to decide what workshop in Central Italy had the anatomical knowledge to produce such figures. For just where Etruscan art always falls down is in its attempt at representing nude figures. Not only did the Etruscan artists fail to make the muscles look accurate, as the schools of the Peloponnesus could do, but they usually could not even give statues the harmony of the unathletic Ionian figures. And yet the best of these bronze tumblers are superb. My own guess is that they are Praenestine, connected somehow with the workshop that made the Ficoroni cista and a candlestick in England (illustrated in *The Cambridge Ancient History*, vol. I of plates 340a). But where the Praenestines learned their anatomy lesson I cannot say—perhaps it was from the professional athletes and dancers who entertained the Romans and Etruscans at their great games.

This brings up another point: in the second half of the fourth century when the Ficoroni cista was made (at Rome), Praeneste was one of Rome's allies. At the same time another ally of Rome, Falerii, began to manufacture excellent vases, imitations of South Italian Greek ware (see fig. 140). Politically, these cities were no longer connected with Etruria at all, but they shared in the Etruscan renaissance of the late fourth century

(49). It cannot have been the beneficent effect of Rome, entirely, that caused this renaissance; for Orvieto was not Roman when the fine terra cottas were moulded for its temple pediments (Giglioli, pl. 321, figs. 3-4), nor was Vulci when the François tomb was painted (Giglioli, pl. 226f.). It seems rather as if Etruria, though she saw her empire gone and herself threatened, was able to show the rest of Italy that Etruscan culture was still dominant, and Etruscan taste the arbiter elegantiae.

The raw material for many other speculations on Etruscan art is collected in this handbook, and its lucid and charming presentation makes such speculation a pleasure.

EMELINE HILL

WASHINGTON

C. Suetoni Tranquilli de grammaticis et rhetoribus liber. Testo, introduzione, annotazione critica, appendice e indici metodici. By CESARE BIONE. 83 pages. Palumbo, Palermo 1939 (Testi antichi e medievali per esercitazioni universitarie, 1) 18 L.

This little volume, the first in a projected series, is designed to provide Italian students with an edition more modern and convenient than those of Roth and Reifferscheid, now long out of date, and more available than that of Robinson which, in the editor's opinion, is more elaborate than necessary for university instruction.

In his introduction (3-16) Bione gives a brief account (1) of the discovery of the *De grammaticis et rhetoribus*, and of the acquisition, dismemberment and loss of the Hersfeld manuscript; (2) of the various copies made from the manuscript and of the early and recent printed editions; (3) of the nature and importance of the work; (4) of its relation to the *De viris illustribus* and of the general character of the writings of Suetonius. The last section is scarcely adequate to prepare a student for the critical reading of the text which follows. There is no discussion of sources.

Unfortunately, Bione has given no more than four lines (in the conspectus codicum, 18) to the relationships of the manuscripts and the value of their evidence. His text is very conservative. He has ventured no emendations of his own, and he has rejected almost all Robinson's conjectures. In Chapter I he has printed *de augurali disciplina* (Wessner, PhW 46 [1926] 1226) instead of *de augurandi disciplina*, the choice of earlier editors, but I have noticed no other innovations. He employs conventional orthography, but inconsistently, using *nunquam* and also *numquam*, *iis* and *eisdem*, *Lucili* and *Dionysii* (genitive). He prefers the spelling *obiicitur*. In his critical notes, printed below the

text, he has included the most important of the variant readings, some of the most probable conjectures, and a few which he regards as merely ingenious. Use of the critical apparatus would have been greatly facilitated had the lines of text been numbered for reference.

At the foot of each page the editor has quoted in extenso illustrative passages from other Latin authors. He presents, furthermore, for each person named in the text, a series of specific references to the familiar encyclopaedic works and histories of Greek and Latin literature. In an appendix Bione offers two brief essays on "The Structure of the Biographies of Suetonius" and "Chronology in the Biographies of Suetonius." These are intended, as he states in his introduction, to suggest how the work in hand may be studied or discussed, and to illustrate methods of procedure in such studies.

There are the following indices: I Nominum personarium, in which some names are in roman type and some in italics, still others marked by an asterisk, without any indication of the meaning of these devices; II Liborum locorumque laudatorum; III Verborum rerumque notabilium, arranged under 'vocabula Graeca' and 'vocabula Latina'; and IV Metrorum conspectus, references to eleven metrical quotations arranged by chapters in the order of the text. Finally there is a general table of contents. The indices are amateurish and ill-organized and the references are to chapters of the text.

The paper is of better quality than that used for some Italian editions, and the printing is fairly good. I have detected but two or three slight typographical errors.

JAMES E. DUNLAP

UNIVERSITY OF MICHIGAN

Das Verhältnis von Apuleius de mundo zu seiner Vorlage. By SIEGFRIED MÜLLER. 179 pages. Dieterich, Leipzig 1939 (Philologus Supplementband XXXII, Heft 2)

A careful, thorough, sympathetic yet tempered analysis of the diction, style, outline and technique of composition of Apuleius' *De Mundo* as it varies from, and agrees with the pseudo-Aristotelian *Περὶ Κόσμου* is here presented with an index of Latin words with no equivalent in the model, an appendix discussing textual readings, and indices of Latin authors imitated and of Latin-Greek, Greek-Latin correspondences. The authorship of the treatises is not discussed; Dr. Müller holds that A. Goldbacher (Zeitschr. f. d. oest. Gymn. 1873) definitely demonstrated that the *De Mundo* is by Apuleius, and further assumes the *Περὶ Κόσμου* to be the model which Apuleius followed.

Dr. Müller's work is a distinct contribution to the

study of the use of a Greek source by a writer of Latin. The range of *imitatio* is wide: extending from the poles of crass translation to allusive reminiscence. Somewhere within this compass must be placed such varied works as Catullus' *Lock of Berenice*, Cicero's *Timaeus*-translation, Vergil's *Bucolics*, indeed much, if not all, of Latin literature. The absence of a Latin word covering our use of "original" with reference to literary art indicates clearly the importance of understanding to what extent and how *imitatio* affected the Latin author if we would discern the mechanics of his composition.

Müller concludes that Apuleius purposed to present not a translation but a quasi "independent" treatise somewhere between a free translation and a paraphrase, but closer to the paraphrases of later centuries than to the translation of Cicero, to bilingual readers who could compare and evaluate the merits of both works, his model and his own composition. The unfavorable criticism of earlier students of *De Mundo* (H. Becker, Berlin 1879; A. Goldbacher, op. cit.; J. Hoffmann, in *Acta sem.*, Erl. II, 1881) was based on the belief that Apuleius was translating. As a translator Apuleius *does* fail.

But only nine full sentences are "translated" in the ordinary sense of that word. Apuleius has left about one-fifth of his model untranslated and has increased the remainder by about one-half of its original length, both estimated on the basis of lines in a Teubner text. In reproducing single words, Apuleius shows no consistency; he displays a liking for words which have no equivalent in his model, commonly substitutes a noun for a pronoun, delights in archaisms and neologisms. He enlarges upon his source, using two related words for one, expanding key words into whole sentences; he introduces alliteration and plays on words. Apuleius treats his model freely—shortening and expanding passages, employing concrete in place of abstract expressions, knitting the recast material into a unit by cross references and anticipatory statements; making a definite concept the point of departure for a new arrangement of the argument; weaving in new material from other sources, particularly from Cicero, Lucretius (Müller does not do justice to the extent and fullness of borrowings here), Sallust and Seneca; introducing a lengthy excursus at two points; shifting the emphasis in the line of thought so that his treatise can be divided into well-marked sections—a thing which is not possible in the Greek original; interjecting throughout the personal note of participation in converse with an imaginary interlocutor.

It seems to me that in his monograph Dr. Müller has studied an aspect of literary theory and practice basic in Latin literary tradition, which has often been commented upon, but infrequently studied and appreciated as fully as it should be, even in the present study—*aemulatio non modo sui generis sed etiam*

operis unici. The Romans seemed to take peculiar pleasure in the juxtaposition of two treatments of a single theme: they appreciated more the play of variation and nuance, of blending and intensity in the familiar spectrum of light than in the exploration of the infra-red or ultra-violet bands of literature. To be sure this is only another way of saying that their literature is in the classic tradition, but it is of great value to give this generality specific application. *Imitatio* was consciously, deliberately practised with the design of provoking comparison, analysis, evaluation. It extended over the whole range of literary artistry—thought, expression, feeling, color, tone. The Roman author, whether he be Vergil in the *Georgics*, Horace in the *Odes*, Lucretius in *De Rerum Natura*, Cicero in the *Tusculans*, is always keenly aware that he is entering the amphitheatre to match strength with his (Greek) opponent. It is thus that Apuleius presents his treatise *De Mundo* as an amoebaean variation of *Περὶ Κόσμου*.

In several places Dr. Müller is uncritically laudatory of Apuleius but on the whole the handling of the material is balanced. There is a commendable absence of "padding," the bane of studies of this kind. The proof reading is excellently done (two errors noted, Liddle-Scott, p. 117 and Apulius, p. 143).

O. W. REINMUTH

UNIVERSITY OF TEXAS

Griechische Bildhauer an der Arbeit. By CARL BLÜMEL. 93 pages, 67 figures in text. De Gruyter, Berlin 1940. 6.80 M.

Students of Greek sculpture who are already familiar with the author's fundamentally important monograph *Griechische Bildhauerarbeit* (Jahrbuch des deutschen archäologischen Instituts: Ergänzungsheft XI, Berlin 1927) will recognize much of the older work in the new, but will find comparatively little more than a clarified restatement of the findings of fourteen years ago. Even the majority of the illustrations are the same, though it should be added that they show up considerably better on the heavily calendered paper on which they have been reprinted.

Blümel steadfastly maintains—with every show of reason and authority—that all early classical Greek sculpture (in which he includes specifically the work of the archaic and severe style down to the last third of the fifth century B.C.) was produced slowly and painstakingly by picking away layer after layer of marble with a pointed metal tool and a mallet, until a sufficiently elaborated result was reached to permit the final completion by abrasion with emery or pumice-stone. Edged chisels and gouges were used only where flat strips and shallow grooves were intended as part of the final appearance, as on folds of drapery or strands of hair. (Any purportedly early work which shows the

nude hacked out as a modern stonemason would do, with heavy slanting chisel-strokes, would be for Blümel a forgery; and this sad verdict falls on a fine fragment of an archaic "Apollo" recently under public notice.) By Hellenistic and Roman times, the modern tools and methods for rapid cutting were in vogue, with consequent differences technical and esthetic in the final product. Blümel offers an attractive historical explanation for the discrepancy between classical and later procedure. Greek statue-making was originally learned from the Egyptians, whose basalts and granites had to be thus laboriously picked and polished; Greek marble-work was thus, at first and for long, under tutelage to an alien tradition established for a very different and much more recalcitrant medium. Ultimately in Greece the practice of pointing into the stone from a plaster cast of a clay model, and, in general, the demands of haste laid upon the uncreative copyist's time, led to the substitution of the labor-saving modern method of hewing and gouging instead of picking and splintering. Blümel is thoroughly convinced that the imponderable artistic loss was far greater than the obvious gain in facility and freedom. To him the structural clarity, the plastic cohesion, and the radiant surface-bloom of early Greek sculpture are largely due to the peculiar technique of its production.

Where the argument advances beyond the scope of the 1927 monograph, the present reviewer finds less certainty in the conclusions. Blümel believes that archaic frontality was overcome largely by free modelling in clay and a transfer of the resultant clay model into stone. But the proof of the existence and the influence of such sculptor's maquettes in the classical period is difficult to furnish. A red-figured vase of ca. 460 B.C. shows Athena modelling a horse out of clay; but this is not necessarily a document for the sculptor's workshop, since there is no indication that the goddess' ultimate objective is a horse in stone. Polykleitos is recorded to have remarked that the task was most difficult when the clay was "on the nail"; but whatever he may have meant by that, he was probably talking about bronze-casting. Again, although there is direct reference to some sort of models or preliminary studies in the well known Epidavros inscription, the high monetary value put on these models makes it apparent that they were of marble. For the present reviewer, the Eleusis marble statuettes which echo the wing figures of the west pediment of the Parthenon at almost precisely one-third size may perfectly well be the actual original studies from which the major statues were evolved. They offer no hint of the use of clay anywhere in the creative process. Blümel believes that such pedimental statues were cut in place on the pediment floor, with casts from full-size clay studies perched on the scaffolding beside them; but for the Parthenon at least there is circumstantial evidence which conclusively

proves that they were made elsewhere. It may seem thoroughly plausible to assume that in a workshop clay trial-pieces were first made and the marbles then cut to match; but the date of the shift from the archaic tradition of sculpture as a glyptic or stonemason's art to the later tradition of sculpture as a plastic or modeller's art cannot be discovered by merely assuming plausibilities. Finally, Blümel's appeal to Tarentine clay moulds for figurines proves nothing for statuary.

A review which finds nothing to criticise is seldom worth writing. The brief comment in the preceding paragraph seeks only to put a finger on a spot where there is still much to be pondered and probed. It would entirely fail of its intent if it conveyed any suggestion that Blümel was not our greatest authority in his field or that there should be anything but appreciative thanks to him for the gift of a simply written, elegantly printed, and beautifully illustrated little treatise which anyone who reads German can read with absorbed interest and instant profit.

RHYS CARPENTER

BRYN MAWR COLLEGE

The Italian Language. By MARIO A. PEI. xvi, 272 pages. Columbia University Press, New York 1941 \$3

The main divisions of this book are Language and History (3-27), Phonology (28-66), Morphology (67-112), Syntax (113-8), Vocabulary (119-35), Dialectology (136-61), Texts: From the Languages of Ancient Italy (167-72), Texts: From the Vulgar Latin Period (173-6), Text: From the Italian Period (177-212), Special Bibliographies and Practice Material (217-39).

In his section on Language and History, and elsewhere in the book, when the more "popular" (among scholars) controversial matters of a general or specific nature are involved, Professor Pei includes in his discussion the various theories which have been proposed by other linguists, e.g., origin of Romance dialectalization (12-5), pronunciation of Latin *c* and *g* (53-4), plural of the third declension (73-4). However, in some other controversial matters, the author presents (by direct statement or implication) his own views with an assurance and apparent finality which I do not believe to be justified. References to those statements and implications will be found in the following paragraphs together with other references which seem to call for comment.

On page 4 and elsewhere, Pei uses the word "differentiation" to mean differentiation of dialects or languages. Since the word is used, by some scholars, with the additional meaning of "dissimilation," perhaps a more complete definition than the one indirectly given on pages 6 and 136 would have been desirable.

On page 5, the author writes: "The result of this

perpetual conflict between natural, 'centrifugal,' and man-made, 'centripetal,' forces is to be observed in all the spoken tongues of the world today." To contrast the words "natural" and "man-made," especially in this connection, does not seem to be the best procedure. In the first place, of course, man considers himself and his actions as natural. Furthermore, as Pei himself points out on the same page, what he calls the "centripetal" forces are often the result of man's unconscious action. Hence, they can hardly be called "artificial" (still on the same page) and the opposite of "natural."

On pages 7 and 8, the author writes: "The sister languages of Italian are Portuguese, Spanish, French, Provençal and Roumanian, with the possibility of separate classification for Catalan, Franco-Provençal, Sardinian, Rhaetian, and Vegliote." The word "possibility" in this sentence seems to imply that we have (or may have in the future) some absolute criterion according to which we may award with some kind of absolute definiteness such a name as "language" or "dialect" to a means of communication.

Pei frequently discusses the question of substrata. On page 14, he states (and probably everyone will agree) that that question "is difficult of ultimate solution." On page 145, he writes as follows: "Everything considered, it appears reasonable to state that modern dialectal differences (outside the lexical field) seem more directly attributable to the natural tendency of languages to break up when artificial 'centripetal' factors cease to operate than to any substrata (often hypothetical) of the populations in various sections of Italy or to vague memories of ancient languages and habits of pronunciation which may have survived after centuries of Roman rule." There are many who will doubtless agree with that statement also. As for myself, I believe that substrata must inevitably have important effects on the development of languages. However, those effects are *immediately produced* only during a generation or two following the adoption of the new language (the time depending on the proportion of original inhabitants to invaders or immigrants, to the similarity of the two languages involved, etc.). Nevertheless, all subsequent changes in the new language (whatever may be the causes of those changes) must in some way be affected by the earlier *immediately produced change*. Hence, it is evident that one can believe in the important influence of substrata while still (with Pei and others) being unconvinced of the importance of what Pei calls "vague memories of ancient languages and habits of pronunciation which may have survived."

On page 17, the author (with a reference to Vendryes, *Recherches*, pp. 14, 63) writes ". . . the law of the conservation of energy, which is operative in linguistics as it is in physics, just as inevitably decrees that if a vowel or syllable is stressed and lengthened, the remaining portions of the word must to some extent be slurred and shortened," and on page 54 he adds "As

vocal energy is more and more centered upon the stressed vowel, less energy remains for the other sounds in the word . . ." In accordance with such an interpretation of the law of conservation of energy as applied to linguistics, it would follow logically that the degree of stress on the stressed syllable of a word would increase in proportion as the other sounds of the word become silent. If such were the case, the amount of stress which would ultimately be concentrated (for example) in the single vowel of *août* < *Augustum* would be literally terrific.

Throughout his book, Pei develops the thesis that stress "brings about a majority of phonological and morphological changes" (114); that the "natural tendency of ignorant speakers . . . will always be toward self-expression of the violent stress type (18); and that the Italian language has undergone fewer changes than French or Spanish because a "cultured, linguistically conservative class arose in Italy earlier than elsewhere" (30). Until a satisfactory theory of linguistic change is found, so that we may know what the causes of linguistic change are, it is gratuitous to say that stress brings about a majority of phonological changes. For the same reason, it is gratuitous to say or imply that stress (which is obviously bound up with other phonological, morphological, syntactical and semantic factors) is so overwhelmingly determined by the degree of ignorance of the linguistic community.

As for Pei's frequent assertions that the Italians were more cultivated than the French or Spanish in the pre-Romance and early Romance periods, and his arguments in support of those assertions (30-1), many will not be convinced by them, although there will probably be very few people who will care to undertake the dubious task of either "proving" them or "disproving" them. It should be noted, however, that Pei himself recognizes some of the difficulties involved in this argument based on Italian culture, as the following paragraph (31) reveals:

That this conservative force was not uniformly distributed, either territorially or socially, but rather was restricted to certain sections (notably the central part of the country) and to certain social classes (urban as opposed to rural dwellers; aristocrats and clerics as opposed to proletarians) is indicated by the abundance and variety of the Italian dialects and by the revolutionary features displayed by some of them.

Pei's section on syntax covers only six pages. He justifies the brevity of this section by saying that "syntactical problems which have not been treated under the heading of Morphology belong to the realm of literary usage rather than to that of linguistic development" (113). If literary usage has set the norm of Italian syntactical usage, as Pei says here (a broad statement, incidentally, which needs considerable clarification), how can Pei draw such a sharp line between "the realm of literary usage" and "that of linguistic development"?

Furthermore, in dealing with phonology and morphology, Pei constantly feels obliged to explain phenomena as being due to the conservative influence of the literary language. Why, then, should he consider a study of that influence as being out of place in dealing with syntax?

Finally, in this connection, one's doubts as to the consistency of Pei's explanations and reasoning are increased alarmingly when one finds (120-1) the following remark: "An illiterate speaker of the lowest classes . . . will use approximately the same sounds and the same grammatical constructions as his more fortunate contemporary of the upper classes"

On page 119, Pei writes: "While vocabulary is by far the most picturesque phase of linguistic science, it is, in some respects, the least important, because it is the most unstable and unreliable, being subject to foreign and obscure influences far more than phonology or morphology and being, further, liable to drastic changes." To my mind, every statement or inference in that sentence can be seriously questioned except the remark that vocabulary is liable to drastic changes, and that remark is equally true of other phases of linguistics. Furthermore, in linguistics what do greater "instability" and "unreliability" have to do with "importance"?

Pei says that the prolongation of *i* "led naturally to merger with *ē* rather than with *ī*," and that the prolongation of *ū* "led naturally to merger with the closed *ō* rather than with *ū*" (25). I do not know what knowledge or reasoning permits Pei to use "naturally" in those sentences. In the footnote on page 45, semivowels are described as "being handled as noncontinuative sounds (stops) in conjunction with the following vowel." Semivowels are not, and are not "handled as," noncontinuative sounds (stops). On page 90, we find: "Conjugation as we know it is in large measure a grammatical makeshift . . ." "Makshift" hardly seems the right word. In the remark on page 140, "Florentine or Pisan *la basa* . . . does not correspond to Italian *la casa*," it might be better to say "is not phonetically the same as" rather than "does not correspond to." On page 45, "not tip of palate behind teeth" was doubtless intended to be "not tip of tongue to palate behind teeth."

On page 50, Pei states that progressive assimilation is "favored by other languages," and he implies that French is one of those other (i.e. non-Italian) languages which favor progressive rather than regressive assimilation. It must be noted that, on the basis of our present knowledge, Pei's statement and implication are contrary to the facts.

In his Preface (vii), Professor Pei makes the following statement: "The purpose of this volume is to present in condensed form and with the modifications suggested by recent research the findings of D'Ovidio, Meyer-Lübke, Grandgent, and other linguists and to adapt them to the ends of elementary and advanced

instruction for classes in Italian linguistics in the colleges and universities of English-speaking countries." Judging the book as a whole, and aside from the criticisms indicated above, it can be said that what Professor Pei has attempted to do he has done well, according to the method which has long prevailed in the writing of similar "simplified" handbooks.

It is my belief, however, that such "simplified" handbooks of linguistics are of very uncertain value either in the classroom or for private reading. They may give a very broad view of what the linguistic problems are, but they do not help the student to understand them. I believe that many intelligent students who might become capable linguistic scholars are so bewildered and discouraged by such "simplified" handbooks (and by the instruction based thereon) that they turn to other fields. Such books are not truly simplified. They are merely condensed, and that very condensation makes them proportionately obscure.

Simplification is desperately needed, especially in phonology, but it must be of the type which starts out with a thorough study of physiological phonetics together with detailed analyses of the articulations of the student's own language and of the languages involved in his study. Such accurate symbols as those of the I. P. A. must be used. Every possible intermediate stage (whether phonemic or not) in phonetic changes must be considered. It is only in this way that the student can be made capable (and therefore desirous) of doing significant research.

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Greece and the Greeks. A Survey of Greek Civilization by WALTER MILLER. iv, 508 pages, 190 figures. Macmillan, New York 1941 \$3

This book is the fruit of the author's career in the world of scholarship, ability seasoned in literary accomplishment, steeped in the very processes of the development of archaeology and in the understanding of the basic elements of language, in historical and geographical background and above all in the appreciation and comprehension of culture as it has been developed in its various and individual settings. The excellence of the product centers in the broad perspective which he assumes for himself and gives to the reader and the constructive approach which he has chosen for his subject, the unity of his concept as a whole in relation to its parts, and the soundness of his reasoning and hence his ability to lead the reader in convincing and effective fashion from bits of specific and definitely detailed fact to a sound and trustworthy comprehension of the subject. Part I under the heading Greece Yesterday and Today sets the tone for the book, gives the country and its people basic connection with the rest of the civilized world and establishes the unity

of people and language through the ages. Part II and III are devoted to detailed study of the ancient Greeks in matters of home and public life, giving emphasis to housing, education, festivals, religion, athletics, professions et cetera. Part IV consists of accomplishments in literature and art and the natural effects of these in the Hellenization of the world. The illustrations, well chosen and often exceptional in sheer beauty, are made useful to the student by detailed explanations. The exact and careful citation of source for detailed fact, given in the notes for the individual chapters, adds much to the value of the work for the mature reader. Through the natural ease and effective style of his rendering of the classic lines the author has pointed the way to laudable attainments in the realm of translation. He valiantly and fearlessly throws down the gauntlet before any who question the place of Latin or Greek—especially Greek—in matters of education or culture. He claims for Greek—both ancient and modern—its proper rating in no uncertain terms. From beginning to end this book holds the reader and inspires in him a new respect for both language and people.

A few quotations taken at random follow: "We think of the Hebrews as a chosen people . . . no less truly were the Greeks a chosen people" (1), "Not all the 'glory that was Greece' has passed away" (9), "Ancient Greece is not dead" (17), "The real essence of a people's nationality and its own identity are to be sought first in its language and next to that in its ways of thinking and feeling. The most palpable of all proofs is that of language and the language of Greece is Greek" (23), ". . . in neither sense, nor in any sense, is Greek now or has it ever been a dead language" (23), "Thucydides and Pericles might stroll into a cafe in the Greek capital today and read and understand the morning papers except in so far as they might be surprised at a telegraphic or wireless dispatch" (23), "Considering the progress the Greek nation is making, Greek is in no danger of becoming a dead language" (24). Many points bring out the common interest between ancient times and modern: "The use of cosmetics in ancient Greece was well-nigh universal; the men of fifth-century Athens disliked it as much as most modern men do" (101), "Wrestling called for as varied skill in Ancient Greece as it does in our own times. We have nothing new in the way of grips, holds, tippings or throws and we have less in the way of art and grace" (140), "At Delphi we are informed by his epigram Phayllus made fifty-five feet in the broad jump and threw his discus ninety-five feet" (159).

The subject of religion holds an important place in this volume. The author somehow uses the religion of the Greeks to lead into the study of all basic religion: "The ancient Greeks had no church, no bible, no creed, no dogma, no catechism, no organized ministry, no systematic theology. And yet they were a very religious

people" (173), "The Greek religion was in its origin a pure simple nature worship. Behind natural phenomena there was obviously a divine world" (173), "The ears of the gods were quite as open to the prayers of the humblest private citizen as to those of the most reverend of priestly dignitaries" (181), "They had no such horror of death as we find among many other peoples and in other times. To them Death and Sleep were twin brothers . . . Our English word 'cemetery' is derived from the Greek *κοιμητήριον* which means a sleeping place" (206). Bits of information are brought in in effective fashion: "The Athenian Agora was not merely a 'market place' . . . Agora means the 'gathering place,' and the Agora of Athens . . . was the center not only of the business life but also of the civic life, the university life, the political life, the judicial life and the religious life of the city" (219), "The barber not only cut hair and shaved faces; he was a real tonsorial artist and curled hair and beard to the customer's taste" (238), "A Greek razor . . . made of highly tempered bronze . . . does not look like a handy tool. But a friend of the writer, when in Greece, secured an ancient razor like this, had it cleaned, polished and honed and uses it daily in preference to any modern safety or straight razor of the finest steel" (238), "Though Greece itself was not much larger than the largest of our New England states, its coast line, indented as it is, is longer than that of our entire Atlantic seaboard from Maine to Florida" (252), "We are prone to look with contempt upon the attainments of the medical profession in both the near and the remote past. But . . . our indebtedness to Greece in the field of medicine is not the smallest of our debts to that incomparable people. Hippocrates of Cos, who lived in the fifth century B.C. and Galen, who died in A.D. 202, are even to this day the greatest names in medical history" (255), "As for dentistry . . . if we may judge by the skulls in our museums, the Greeks did not have much need of the dentist's services; their teeth are, for the most part, remarkably well preserved; but some are found with as fine gold fillings as the modern dentist can supply" (259), "There were literally hundreds of clubs in Athens . . . The 'service' clubs of today, with their regular luncheon hours, are anything but modern" (263), "To the Greek mind, even in the days of Homer's Kings and princes, the source of authority was the will of the people" (277), "In classical times the government of Athens was a complete democracy, a government of the people, by the people, and for the people" (280), "The literature of Greece is unique . . . the Greeks had no models; yet they not only produced a vast body of literature in perfect form but created the types that have been the basis and the models for all subsequent literature of the civilized world" (325).

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HISTORY. SOCIAL STUDIES

CRAKE, J. E. A. *The Annals of the Pontifex Maximus*. Re-examination of the evidence for (1) the nature of the annals, (2) the date of the earliest preserved tablets, (3) redactions of the annals and the date of the first redaction. The preserved tablets went back at least as far as 400 B.C. There is no evidence for any published edition before P. Mucius, and the annales maximi were simply a copy of the tablets.

CPh 35 (1940) 375-86 (Sutherland)

DORNSEIFF, FRANZ. *Hatte König Sennacherib von Assur griechische Söldner?* This is entirely possible but remains to be proven. Archaeological evidence referred to by Baumgartner in Theo. Rundschau 1939, 131 constitutes only a false alarm.

PhW 60 (1940) 668 (Plumpe)

VON FRITZ, KURT. *Conservative Reaction and One Man Rule in Ancient Greece*. Discussion of the circumstances through which the reactionary circles in fourth-century Greece became the strongest advocates of a principle of one man rule. At the end of the century these same circles "returned to the convictions of their fifth-century predecessors and became again the most fervent and by now the most acrimonious opponents" of this principle. Survey of fourth-century literature in which the political tendencies find strong expression—Xenophon, Antisthenes, Plato, Isocrates, Theopompus.

Political Science Quarterly 56 (1941) 51-83 (Schaeth)

ROBERTSON, D. S. *The Evidence for Greek Time-keeping*. The strength of the literary evidence for the existence of Greek sundials in the fifth and fourth centuries was understated by Powell in CR 54 (1940) 69. CR 54 (1940) 180-2 (F. Jones)

STARR, CHESTER G., JR. *The Ancient Warship*. Review and reinterpretation of evidence for the arrangement of oarsmen in the trireme. It is conjectured that they sat in banks of three, and that each bank, whose men sat in the order of thalamite, zygite, and thranite, slanted inward, upward, and aft, the thranite being farthest aft.

CPh 35 (1940) 353-74 (Sutherland)

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CQ 34 (1910) 44-6 (W. Wallace)

EPIGRAPHY. NUMISMATICS. PAPYROLOGY

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Hesperia 10 (1941) 14-30 (Durham)

DOW, STERLING. *Greek Inscriptions*. Hitherto unpublished fragments of the Athenian Law Code of 411-401 B.C., preliminary to the publication of "the whole body of fragments and some related documents in a forthcoming book." Commentary on the readings. Illustrated and indexed.

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Hesperia 10 (1941) 143-62 (Durham)

MERRITT, BENJAMIN D. *Greek Inscriptions*. Twenty-eight inscriptions from the Agora. Many are boundary stones. Illustrated and indexed.

Hesperia 10 (1941) 38-64 (Durham)

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SANDERS, HENRY A. *P. Aberdeen 61*. Text of a Latin receipt of A.D. 48-49, and a discussion of the fraction of a drachma mentioned.

CPh 36 (1941) 63-4 (Sutherland)

WESTERMANN, WILLIAM LINN. *Tuscus the Prefect and the Veterans in Egypt (P. Yale Inv. 1528 and P. Fouad I 21)*. It is suggested that in P. Yale 1528, line 5, *[τά]pal[γ]μα* be read for Welles' restoration *[π]p[α]l[γ]μα*. An attempt to clarify and coordinate the events described in the two documents.

CPh 36 (1941) 21-9 (Sutherland)

LINGUISTICS. GRAMMAR. METRICS

BILL, CLARENCE P. *Leycthizing*. *ἀντολήκυθος* probably refers, like almost all figurative uses of *λύκυθος* and its compounds, to the *βόμβος* or squawk produced by blowing across the mouth of the flask, and would mean, in Demosthenes 54.14, 'blowhard'.

CPh 36 (1941) 46-51 (Sutherland)

MOORHOUSE, A. C. *Greek ΓΥΝΗ. English Kin*. *Kin* and *γυνή* do not come from the same root (as Thompson, Oresteia 2.385, supposed) and offer no evidence of matrilineal descent among Indo-European peoples.

CR 54 (1940) 187 (F. Jones)

— *The Construction with MH OY*. The apparently redundant *μὴ οὐ* construction is usually logically explicable and due to a desire for clarity. In those cases where the negative is really redundant, its presence is probably due to analogy with the former class. Examination of the appearance of the construction in the dramatists shows that not only does it not appear to have been used consistently, but even that there are some places where, although one would expect it, its occurrence would be metrically impossible. It is not, therefore, to be restored indiscriminately wherever possible. The author concludes with the suggestion that the construction was of Ionic origin, and therefore more natural in iambic passages, and that its gradual spread to choral and even lyric passages explains the lack of consistency in its use.

CQ 34 (1940) 70-7 (W. Wallace)

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